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beginning of the nineteenth century, comes the classical severity of the Empire style with its wreaths and tripods and medallions. In other European countries, textiles of these periods show how completely national styles were given over for those of France.

Finally there remain to be briefly mentioned the few Oriental textiles exhibited. The animal and floral designs of the sixteenth and seventeenth centuries, Persian and Asia Minor fabrics, although conceived with much realism, are differentiated from analogous European representations by an absence of plastic effect. The supremacy in textile designing in the nineteenth century is amply shown by the Japanese and Chinese textiles to belong to the Far East.

J. B.

## DEPARTMENT OF CLASSICAL ART

### THE ACCESSIONS OF 1908

#### IV. VASES

**T**HROUGH the acquisitions of last year our collection of Greek vases has been increased by fifteen pieces, all of which are of Athenian manufacture. The size of our present collection of Attic vases is now sufficiently large to render only examples of high artistic quality or special archaeological interest desirable. All the new additions satisfy these demands.

Among them are seven lekythoi (oil-jugs) which form an interesting series. In each case the figures are painted on a white background, but the technique varies in the different examples. Two belong to the black-figured style, to which their technique is in all respects similar, except that the background, instead of being left in the color of the clay, is painted a yellowish white. On one (fig. 1, 7 inches high) are depicted Herakles and the Centaur Pholos emptying a wine-skin into an amphora in preparation for the famous feast, the smell of which attracted the other Centaurs and caused the contest at which Pholos was killed. Herakles is represented as wearing the lion's skin. The branches across the background indicate that the scene takes

place outdoors. On the other vase (fig. 2, 5½ inches high) is represented an athletic scene. A trainer holding a forked stick is apparently giving directions to the young athlete before him, who carries three staves, which are either leaping poles or spears for throwing; another youth, with jumping-weights in his hands, is finishing a leap; a flute-player is accompanying these gymnastic exercises with his music. The inscriptions on the background are meaningless. The execution is very fine, every detail being drawn with minute care. The lekythos on which is represented Dionysos with a satyr and a goat (fig. 3, 9¾ inches high), already shows the influence of the red-figured technique in that relief lines are introduced for some portions of the drawing, such as the chiton and the feet of Dionysos, as well as the wine cup in his hand. On the shoulder of the vase are five palmettes, the characteristic ornament of the lekythoi of this class.

In the lekythoi illustrated in figs. 4 and 5 (11⅞ inches and 12 inches high respectively), the technique of the white lekythos is found in its full development. Glaze outlines are used throughout for the drawing, and the garments are painted a dull vermilion. This dull color is now somewhat faded and has in places wholly disappeared, leaving only the glaze outlines. The artist, to get the right proportions of his figures, sketched them in full, in spite of the fact that the greater part would be covered by the garments. Noticeable is the difference in the white slip from that in the examples just described; instead of being yellowish it has become pure white and is smooth and hard, admirably adapted to show off the figures painted on it. Moreover, it now also covers the shoulder, which is decorated with three palmettes and scrolls. The subjects represented are taken from everyday life. On one a woman is saluting a man; on the other two women are conversing. In the background hang a mirror and kerchiefs (*sakkoi*), indicating that the scene is laid inside a woman's apartment. There is as yet no suggestion of the funeral scene, which we find regularly later, when these lekythoi were used exclusively as tomb offerings. The drawing on these two



FIG. 1. ATHENIAN  
LEKYTHOS  
HERAKLES AND PHOLOS

FIG. 3. ATHENIAN  
LEKYTHOS  
DIONYSOS

FIG. 2. ATHENIAN  
LEKYTHOS  
ATHLETIC SCENE

vases, which evidently formed a pair, is of exceptional beauty. Only very few lines are used, but the economy is that of a master, sure of the effect of every stroke. The date is about 450-440 B.C.

On another lekythos acquired this year (18 $\frac{3}{8}$  inches high) the drawing is still entirely in glaze, but the use of washes in dull color is more extensive. Blue (on one of the fillets and on the pediment of the stele) and three kinds of red (vermilion for the youth's chlamys, crimson for the girl's himation, and a brownish red for a fillet) are used. The scene represents the decoration of a gravestone. The monument occupies as usual the center of the composition, with one mourner standing on each side. The girl on the right is placing a long fillet on the stele; the youth on the left holds a

rabbit (?) in one hand, probably as an offering. He is characterized as a soldier by the lance he carries and the scabbard at his side. That this lekythos was made merely as a tomb ornament, not for actual use, is shown by the fact that the top, consisting of the mouth, neck, and handle, was made in a separate piece with a large, solid plug at the bottom to balance it as it was set into the vase. Though the painting is not well preserved, enough remains to show the high quality of its execution. In the absence of larger pictures we have to rely on remnants such as these to give us some idea of the higher art of painting in Athens during the second half of the fifth century.

A later stage in the development of the white lekythos is seen in another example (14 $\frac{1}{4}$  inches high), which already belongs to



FIG. 4. WHITE ATHE-  
NIAN LEKYTHOS  
WOMAN SALUTING A MAN



FIG. 5. WHITE ATHE-  
NIAN LEKYTHOS  
TWO WOMEN CONVERSING

the period of decline (end of fifth century B.C.). All the figures, the meander above the composition, and the palmettes on the shoulder, are executed in dull color; glaze is used only for the few lines encircling the vase; the white slip has become chalky and lost its fine luster. The drawing itself has none of the old vigor, but is lifeless and mannered. The subject represented is a parting scene; a youth and a woman are clasping hands, while a spectator stands behind.

Among the red-figured vases, the most important acquisition is a large krater decorated on its upper half with a *Nekyia*, or scene from the under world, and on the lower part with two representations: (a) the punishment of Tityos by Apollo and Artemis for his offence against their mother

Leto; (b) contest of Zeus and Hermes against a giant. The archæological importance of this vase requires it to be published at greater length than is possible in the BULLETIN. A discussion of this krater, therefore, and, for similar reasons, of the red-figured pelike with a representation of Herakles and the Hesperides, in the style of Meidias, will appear elsewhere.

An olpe (wine-jug) belonging to the severe style (520-470 B.C.), in which, among other traces of archaism, the human eye is still represented in full front instead of in profile, is interesting for the scene represented on it—a man worshipping an image of Athena (fig. 7, height with handle 8½ inches). The man is leaning on his staff and raises his right hand in a gesture of prayer (?). The base on which the image



FIG. 6. ATHENIAN LEKYTHOS  
DEPARTURE OF A WARRIOR



FIG. 7. ATHENIAN OLPE  
MAN WORSHIPING AN IMAGE  
OF ATHENA

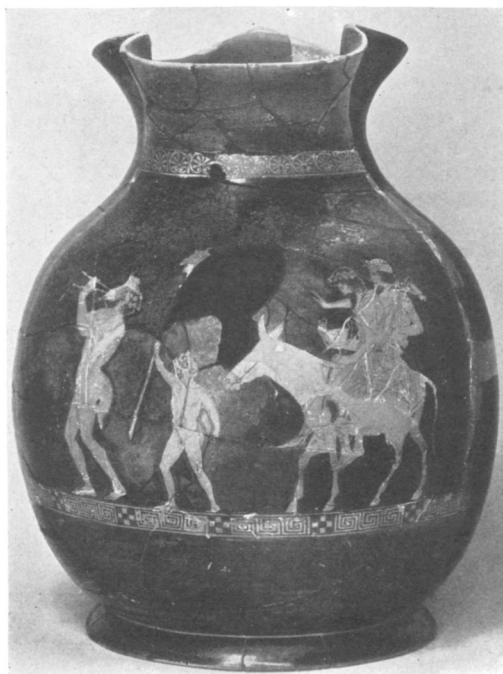


FIG. 8. ATHENIAN OINOCHOË  
THE RETURN OF HEPHAISTOS

stands is in the form of a truncated Ionic column. Such dedicatory statues standing in the open, not in temples, were very common in Athens.

A lekythos, or oil-jug (fig. 6, 14 $\frac{3}{8}$  inches high), with a scene representing the departure of a warrior, is of fine execution and excellent preservation. A youth holding a lance is in the act of receiving a helmet from a woman. The date is 470-450 B.C.

Belonging to the same period is an alabastron or ointment-vase (6 $\frac{7}{8}$  inches high) with a domestic scene. A woman with a mirror in one hand is speaking to her attendant who stands before her holding out a perfume vase. The work-basket between them and the column at the back show that they are in the interior of a house.

An oinochoë (wine-jug), 5 $\frac{1}{4}$  inches high, with two boys arranging a *thymiaterion*, or incense-burner, probably belongs to a series of small jugs which were made as children's toys, though this is somewhat larger than the average. The drawing is executed with very fine lines and belongs to the period 450-420 B.C.

Of great beauty is the drawing on an oinochoë (8 $\frac{3}{4}$  inches high) with a scene of the Return of Hephaistos (fig. 8). The vase itself is in a very fragmentary state and has been largely restored, but fortunately the greater part of the picture survives. The legend of Hephaistos or Vulcan seems to have appealed to the popular imagination, for we find many representations relating to it on vases, especially of his return to Olympus, which is often humorously treated. According to the story his mother Hera, ashamed of him because of his lameness, dropped him from Olympus. Thetis and Eurynome, however, took him under their care and for nine years he dwelt with them in a grotto. To revenge himself on his mother, he sent her a golden chair with invisible chains. When she sat on it she was chained and nobody could release her except Hephaistos. But he could not be prevailed upon to do it, until at last Dionysos succeeded in bringing him back to Olympus by making him drunk. In this picture they are represented on their way, both riding on one mule, accompanied

by two merry satyrs, one of whom swings a thyrsos, the other blows a blast upon his flutes. Hephaistos carries his hammer and tongs and Dionysos holds a large wine cup in both hands; both wear ivy wreaths in token of the festive nature of their reunion.

A so-called guttus, or lamp-filler, of the Greek type, with arched handle over the top, is important for the relief with which it is decorated. This represents a contest of a Greek with an Amazon. She is mounted on a horse and is struggling violently with her opponent who has seized her by the hair and is about to plunge his sword into her. The composition is spirited and reminiscent of sculptural works of the latter part of the fifth century B.C. The glaze, however, which covers the vase, is poor and shows that it cannot date earlier than the fourth century or even later.

G. M. A. R.

#### RECENT LOANS

THE Museum is particularly fortunate in being able, through the kindness of Mrs. Lawrence, to show the very interesting collection of the works of Antoine Louis Barye—that member of the celebrated group of artists of the Barbizon School who alone devoted himself to sculpture—which was brought together by the late Cyrus J. Lawrence, and which is well known as one of the important groups of the sculptor's works.

This collection embraces ninety-two sculptures in the round, chiefly in bronze, showing the remarkable range of Barye's interest in the representation of animals, as well as the groups of men and animals, like the "Arab Killing a Lion," "Tartar Warrior" and the "Gaston de Foix," 1838, "Napoleon," "Charles VII (the Victorious)" and "Amazon." There are also nine bas-reliefs, among them the "Eagle and Serpent," dated 1824-25, one of his earliest works.

Barye as a painter is represented by eight pictures, and there is also a group of drawings.

Many of the bronzes are early proofs: